NOTICE OF ORDINARY MEETING

The next meeting of the Society will be held in the Museum Education Building, North Terrace, Adelaide, at

8.00 P.M. on Monday 24 March, 1975

AGENDA

1. Apologies
2. President to welcome members to start of 1975 session.
3. Minutes of Meeting held Monday 28 October, 1974 to be confirmed. Copies of these minutes are attached.

4. New Members.
   Mr. Ken Cotton
   Dr. Miroslav Prokopec
   Mrs. Mikulce Lado
   Miss Alison Lea
   Mr. Ivars Krastins
   Miss Penelope Roberts
   Mr. Peter Davis
   Mr. Lyndon Bensch
   Mrs. Geraldine Power
   Mr. Thomas Power
   C/- S.A. Museum
   C/- S.A. Museum
   C/- S.A. Museum
   43 Valley Road, Highbury S.A.
   3 Charles Street, Forresville S.A.
   46 Ashbourne Ave., Kingswood S.A.
   42 Norfolk Road, Marion S.A.
   6 George St., Marleston S.A.
   7 Everard Ave., Ashford S.A.
   7 Everard Ave., Ashford S.A.

5. Papers & Journals

The following papers and Journals will be tabled at the meeting.

'Tantara' revue de la societe Listoire de Madagascar - antananarivo No. 2.

Publicaciones Del Museo Arqueologico De La Serena

Archaeological Investigations at Molpa, Sand Diego County, California by D.L. True, C.W. Meighan and Harvey Crew.

Mankind Vol. 9 No. 4 December, 1974


Mouton Forthcoming Books. Livres en Preparation 1974

Recent publications in 'Social Sciences' summer 1974.

S.A. Naturalist Vol 49. No. 2 December, 1974

Anthropological Society of Victoria Newsletter No. 124

Anthropological Society of Queensland Newsletter November, 1974

Anthropological Society of W.A. Vol. 11. No. 8 November, 1974

Anthropological Society of N.S.W. Newsletters 1974/4 and 1975/1

Film Australia Newsletter Vol 5. No. 5 October, 1974

Dept. of Aboriginal Affairs, Newsletter Vol. 1 No. 9 December, 1974

Anthropology Archaeology Folklore Kraus Reprint.

Boletin 15
THE EFFECT OF ZEN BUDDHISM ON JAPANESE CULTURE

(Presidential Address given by R.D.J. Weathersbee 25th November, 1974)

To place the influence of Zen Buddhism in its correct perspective I will first give a brief survey of the various cultural periods of Japan.

The earliest artifacts found are those of a Neolithic people who were hunters, fishermen and food gatherers and who are presumed by many authorities to be the ancestors of the Ainu, now confined to Hokkaido. The Neolithic culture which they developed reached a very high level during the period known as Jōmon which persisted to approximately the 3rd Century B.C. The later Neolithic culture known as Yayoi shows ample evidence of being transmitted through Korea. The stone implements of this period are less skillfully made and the pottery, although technically superior in that it was made on a wheel, was far less artistic.

In general Japan did not experience a Bronze Age. Bronze culture from China via Korea began to influence Japan by the beginning of the Christian era, but before it displaced the Neolithic culture in Japan it was overtaken by an iron culture from the same source.

By 400 A.D. the primitive inhabitants had begun to be driven northward - agriculture, settled habitation and administration took root and the Haniwa or Tomb period began. The tombs of the chieftains began as simple sepulchral mounds covering stone or earthen-ware coffins. By the 6th Century A.D. they had developed into almost stupendous proportions, one, that of Nintoku who died about A.D. 400, being some 1,200 feet in length and 90 feet in height, covering a space of over 80 acres. In the chambers of these later tombs were placed wheel-moulded pottery superior to the Yayoi vases, jewels, mirrors, weapons and other objects of bronze and iron. Surounding the mounds are found thousands of clay figures known as 'Haniwha' representing animals, chiefly horses, men and women, thought to be substitutes for the former sacrifices necessary at the death of an important ruler.

The artifacts and the costumes of the Haniwha figures give the impression of a people of northern Asiatic origin - most of the weapons are of a continental type, Mongolian or Chinese. The most prominent jewels were the 'magatama' evidently derived from the claws or tusks of animals, and were objects of ceremonial use. Although rough magatama of bone and stone are found in Neolithic sites, those in the tumuli are of fine workmanship and made of a great variety of materials such as agate, jasper, serpentine, glass, jade, nephrite and chrysoprase. It should be noted that none of the last three materials are found in Japan or even in China proper, although they are common in the region of Lake Baikal and the Ural mountains.
Despite the fact that archaeological evidence shows the cultural influences on prehistoric Japan to be mainly Chinese, it is not possible to estimate the strength of the Ural-Altaic element in the racial characteristics of the Japanese. However there is no doubt that it was strong enough to determine many of their qualities, much of their thought and behaviour, making them, not only as revealed in their early legends, but even as observed today, a quite distinctly different people from the Chinese, despite their great intellectual and spiritual debt to that country. It has enabled them to resist being overwhelmed by invading influences and to adapt them and give them a Japanese flavour.

A more intriguing speculation is on the origin of other aspects of the Japanese character. No one who has been in contact with the Japanese can resist the feeling that there is a warm southern element in their composition, alien both to the Chinese and the Ural-Altaic peoples. Although the hard archaeological evidence points to northern affinities there is some corroborative evidence for this psychological impression in certain peculiarities of speech, dwellings and diet, which, with the native mythology suggests a tantalising relationship with the Polynesian people.

I have dwelt at some length on the pre-history of Japan because it was then that the basic character of the people was created. From that period until 1945 there was no invasion of Japan. The racial mix was stabilized and an individual character emerged that enabled them to select aspects of alien cultures, without being submerged or divorced from their identity as Japanese.

The ASUKA Period (548 - 645)

By the beginning of the 6th Century A.D. legend begins to crystallize into history. There is definite evidence of an imperial court at Yamato, and relations with the kingdoms of Korea were frequent and friendly. In 533 Buddhist missionaries from the Korean kingdom of Kudara arrived at Yamato and after some early vicissitudes caused by the political rivalries of the powerful Monobe and Soga clans the Buddhist faith became firmly established in 548 and the Asuka period began. With the Buddhist monks came artists and artisans from Korea and China.

In 593 a man emerged who was to have an incalculable effect on Japanese culture. Prince Shōtoku, regent of the Empress Sōkō, became a devout Buddhist. He fostered relations with China, imported Chinese administrative techniques, a code of laws and a calendar. He organized education and encouraged religion and art. He founded the great Hōryūji temple at Nara and by the time of his death there were forty six Buddhist temples in Japan with all that implies in art and learning.
For the first time the Japanese were able to become artists and artisans in their own right rather than being importers of artefacts or artisans from the Asian mainland. Very quickly the Japanese gave their own characteristics to the imports of China and Korea; Chinese ideographs gradually superseded the Korean syllabary imported earlier, giving impetus to the birth of a new culture.

The NARA Period (645 - 794)

The Hōryuji temple in Nara made that city the artistic capital of Japan and in 710 it also became the permanent Imperial capital. The Nara period lasted until 794, when the theocracy had become so powerful that the Emperor Kwammu Tennō moved his capital to Heiankyō, the present day Kyoto.

The Nara period which lasted from 645 to 794 A.D. coincided with the great T'ang Dynasty of China, much of whose culture and administrative techniques were introduced, greatly aided by the institution of a capital city that did not move after the death of a ruler. Buddhism and the indigenous animistic faith of Shintō were harmoniously wedded in this period so that even today Japanese adhere to both religions simultaneously.

The Emperor Shōmu (724 - 48) enjoyed a long reign which coincided with a period of stability and prosperity. By his command a temple of the Kegon-Shū sect was built in each province, all of them subject to the Todaiji temple in Nara. The art of casting statues begun in the Asuka period was perfected, surpassing their Chinese prototypes. Clay and dry lacquer methods of sculpting were also developed in the Nara period.

In 794, as I mentioned above, the capital was moved to a new site at what is the present day Kyoto. It was named Heian-Kyo or The Capital of Peace and Tranquility, and the Heian period began.

The HEIAN Period (794 - 1184)

At the beginning of the 9th Century two new esoteric sects of Buddhism came to Japan introducing a new and formally prescribed iconography, covering a multitude of divine manifestations. The increase in the demand for artistic talents required to adorn the temples - in painting, sculpture, architecture and the minor arts of lacquering, jewellery and casting, extended to secular areas and coincided with the growth of the court nobles. For the most part, disdaining the martial arts, the nobles developed a life of dalliance in which poetry, painting and the observance of strict rules of etiquette occupied their time.

Artists who had hitherto decorated only temples began to produce pictures on the panels of rooms or in albums or scrolls for the delectation of lay connoisseurs. In the gentle atmosphere of the court women were encouraged to display their art and the first two Japanese prose works, the "Tales of Genji" and "The Pillow Book of Sei Shōnagan" were both written by women.
Sculpture lost the monumental heaviness of the 9th/10th centuries and became more gentle and graceful.

The power of the great T'ang Dynasty declined by 910, and the Heian court found it impossible to maintain relations with a China in the throes of a vast civil war. Japanese culture by this time existed in its own right and began to develop along its own lines.

Away from the troubadour atmosphere of the court another influence was moving. The authority of the Emperors had passed to the hands of the regents, usually members of the powerful Fujiwara clan who supplied most of the brides for the Royal family. The Fujiwaras preferred to rule by intrigue rather than martial violence, and managed to maintain a balance of power for 250 years, but by the middle of the 12th Century the power of the great clans, and the appearance and growth of many sub-clans, all hungry for land, brought the governing power of the Fujiwara regents to an end.

The Hogen War, beginning in 1156 with a disputed succession to the throne, was in reality a struggle between the two powerful clans - the Heike and the Genji. Their adherents came in the main from the outlying provinces - areas where perforce the graces of the court were ignored in favour of the martial arts. The Samurai, with all his virtues and defects, had been created and Japan entered a feudal period that was to last for 700 years.

The Heian era ended in 1185 with the final defeat of the Heike clan by the Genji clan.

The KAMAKURA Period (1185 - 1337)

Minamoto no Yoritomo, a completely ruthless tyrant, having murdered most of his immediate family persuaded the Emperor to proclaim him Seii-Tai-Shogun or "Barbarian - Subduing Generalissimo", and established his capital at Kamakura, beginning the period of that name which lasted until 1337.

It should be noted that, protected by the divinity afforded by the Shinto religion, the Royal Family remained the titular Head of the State throughout Japanese history. There were many forced abdications and assassinations, and frequently the Imperial Court was reduced to virtual penury, but the throne was always occupied by a descendant of the Sun Goddess to whom the real ruler paid the outward forms of homage, and from whom in theory he derived his authority.

Loyalty, courage and austerity were the keynotes of the Samurai code and these principles led to austerity in art. The restoration of the Nara temples led to a conscious archaism, and the restraint and calmness of Sung art - relations with China had been restored in the latter half of the 12th Century - also strongly influenced the culture of this period. Once again they were assimilated and given the Japanese character. Paintings became more naturalistic and portraits were strong and unsparing. Monumental sculpture reached its peak in the 13th Century and thereafter became somewhat repetitive although it improved technically.
Perhaps the most noteworthy feature of the period was the introduction from China of sophisticated ceramics in the Sung tradition. Buddhism showed a remarkable growth as a popular religion. This was due mainly to the introduction of the Jodo sect which maintained that a sincere acceptance of the Buddha Amida was sufficient to ensure salvation. Complicated religious practices and abstruse teachings were not necessary and a follower could live an ordinary life as a layman, as a parent and a member of society provided he followed certain rules of good behaviour. This brought Buddhism, with many of its cultural adjuncts, to the mass of the people with a consequent spreading and increase in culture.

Zen Buddhism made its first appearance but I will discuss this later in more detail.

The end of the Kamakura Period saw war with Kublai Khan, the Mongol conqueror of China, who was resoundingly defeated by the Japanese, adding perhaps another quality to the national character - a feeling of invincibility that did not receive a setback until 1945.

When Yoritomo died in 1199 he was succeeded by his two sons in turn but they were ineffective and the power of the Shogunate passed into the hands of their mother's clan. The Hōjō family supplied Regents for the Minamoto Shōguns until 1338 - an extraordinary situation where the power to govern an Empire was delegated to a Shōgun who in turn delegated it to a Regent.

The MUROMACHI Period (1338 - 1573)

The Emperor Go-daigo Tennō came to the throne in 1319, and determined to restore the power of the Imperial Family. After several attempts he succeeded, but he was a bad ruler and was eventually deposed by a member of the Hōjō family, Ashikaga Takauji who declared himself Shōgun in 1335, and completed the conquest in 1338.

The Muromachi era began as a disturbed period of Japanese history. The Shogunate was too weak to exercise effective control of the country and conditions deteriorated almost to anarchy with clans fighting to increase their wealth and power with an almost complete disregard of the feudal ethics of the Samurai. By 1400 the country settled into an uneasy peace.

The Ashikaga Shōguns favoured the Zen sect and it was during this period that Zen Buddhism and the Tea Ceremony came to fruition.

The luxury of the Shōgun's Court favoured elaborate decorations and the use of bright colours and gold lacquer backgrounds for wall paintings and scrolls became popular. Architecture was sumptuous - whole buildings being covered with gold or silver lacquer. In metalwork a high degree of refinement was achieved and the art of lacquer surpassed that of China.
In 1542 Portuguese ships arrived with missionaries. Christianity was encouraged and European influence is clearly discernible in Japanese art of the latter half of the 16th century.

The MOMOYAMA Period (1568 - 1615)

Oda Nobunaga, a daimio of Honshu, overthrew the Ashikaga Shōgunate in 1567, although he did not finally subjugate his enemies until 1580. Assassinated in 1582 he was succeeded by one of his generals, Toyotomi Hideyoshi. A man of humble birth Hideyoshi can best be likened to Napoleon I. He broke the overwhelming power of the Buddhist monks, persecuted the Christians and carried on active war with Korea.

His campaigns brought back a fresh supply of Korean craftsmen to Japan. He gave munificent orders for the decoration of his palaces and castles and the discovery of the right clay in Arita introduced the manufacture of porcelain in Japan.

On his death in 1615 power was seized by Tokugawa Ieyasu and the long seclusion from the outside world, known as the Edo Period, began for Japan.

The EDO Period (1615 - 1868)

Ieyasu received the title of Shōgun in 1603 (as the Tokugawa family was a branch of the Minamoto clan there was some legal precedent) and completed his subjugation of all possible rivals by 1615.

Ieyasu founded a feudal police State that was to last for 250 years. He established his capital at Yedo (Tokyo) making it not only the administrative and commercial capital but also the cultural centre. The great land owners - the daimio - were compelled to spend part of every year in the capital leaving relatives there as hostages for the other part.

An all-pervasive bureaucracy aided by secret police, strict censorship, exclusion of all foreigners and the prohibition of overseas travel by any Japanese were features of the Tokugawa regime. Even travel within Japan was discouraged and roads and bridges were deliberately allowed to fall into disrepair.

These and many other steps were taken, mainly for two reasons. The first was to divide and weaken the power of the great feudal barons, to prevent them usurping the power of the Shōgun. The second was to try to arrest the process of change, to fix an order in which the rulers were supreme.

The effect of these restrictions on the country's culture was profound. Cut off from contact with the world, except for the narrow window of the Dutch trading concession at Nagasaki, Japan missed the effects of the Renaissance in the early part of the Edo period, and cut herself off from the
birth of scientific enquiry and the economic wealth that the new learning and foreign trade brought to much of the rest of the world in the latter days of the Tokugawa regime.

Japanese art was obliged to draw upon its native resources and as a result the character of much of the painting, sculpture and other forms became more 'Japanese'. New techniques were perfected, particularly in metalwork, lacquer ware and ceramics.

Toward the end of the Edo period it became apparent that the springs of artistic inspiration were beginning to run dry. Sculpture and architecture became repetitive and much of the painting lost its originality.

By 1688 the long period without war had brought prosperity to the country and particularly to a class of people new to Japan, the 'chōnin' or townspeople. Neither merchants nor peasants nor Samurai they were able to earn a good living by assisting the merchants to fleece the farmers and Samurai. With prosperity came a wish for luxury and the chōnin sought it in lavish clothing and entertainment, unhampered by tradition or the strict control of the Shōgun's laws which had been designed for the established classes. Their arts centred around what was called the 'Ukiyo' or 'Floating World' of theatre and restaurants, wrestling booths and brothels, with their population of actors, dancers, singers, storytellers and courtesans. Popular novels and paintings, music and theatre, wood block prints and items of personal adornment were produced that were vigorous and purely Japanese, owing nothing to any outside cultural influence.

With the Meiji restoration of 1868 Japan was opened to the world and she came under the influence of the worst period in European culture, although Japanese standards of taste were maintained to a high degree despite the impact of Western influences and their own industrial revolution.

**ZEN BUDDHISM AND JAPANESE CULTURE**

**History of Zen in Japan**

In the first half of the 6th century B.C. Prince Siddartha Gautama, born in what is now known as Nepal, searching for the truth about life and death within the tenets of the developing Hindu religion, achieved enlightenment and became The Buddha or 'Enlightened One'. 
Two hundred years after his death the new religion had spread over much of Southern Asia and had split into the two great schools of Mahayana and Hinayana.

Legend attributes the creation of the third school - Dhyani or meditative Buddhism, known as Ch'an in China and Zen in Japan, to Sakyamuni but the first event in the history of Zen Buddhism which can be documented is the arrival in China in A.D. 527 of the Indian monk Bodhidharma, better known by his Japanese name of Daruma. By the T'ang period (618 - 908), under the patriarch Hu'i-neng, it had become the dominant form of Chinese Buddhism and in the latter half of the 8th century it was declared the orthodox school by imperial edict. It received additional impetus at the close of the T'ang period when the Taoist Emperor Wu-tsung persecuted Buddhism, destroying temples and monasteries - actions that Ch'an, with its freer approach and lack of need for conventional imagery and teachings, was better able to withstand than the conventional sects. Ch'an continued to be dominant through the Sung and Yuan periods but by the end of the Ming dynasty in 1644 it had lost its vigour and became unimportant in the cultural life of China.

The first documented evidence of the arrival of Zen in Japan was early in the 9th century A.D. when the Chinese monk, known in Japan as Giku, preached in the city now called Kyoto. He, and subsequent teachers, did not achieve great success in what was still a relatively unsophisticated culture and it was not until the Japanese monk Eisai returned from China in 1191 as a master of the Rinzai school of Zen Buddhism and founded a Zen monastery in Hakata in Kyushu, that Zen started its progress to becoming a dominant factor in Japanese culture. Eisai also founded the Zen temple of Kennin-ji in Kyoto before moving to Kamakura where the teachings of Zen appealed to the austere samurai code of the Kamakura Shoguns.

By the middle of the 13th century Zen was firmly established as the dominant Buddhist sect of Japan, people either following the original Rinzai school which stressed sudden enlightenment, or the Sōtō sect founded in 1230 by Dōgen which emphasized meditation, spiritual discipline and moral conduct.

The chaotic political conditions of the Muromachi period further strengthened Zen as the monasteries attracted men of learning, artists and writers who took refuge in them to pursue their work in peace.

The influence of Zen was not confined to cultural and religious life. The Zen priests controlled education, running most of the schools and colleges. They also acted as advisers to the Shoguns, especially in matters of foreign trade.

In the Momoyama period Buddhism began to decline in Japan and, during the Edo period, when the Tokugawa Shoguns tended to favour Confucianism, most of the traditional sects lost their vitality. But Zen had completed its task insofar as moulding the culture of Japan was concerned and had permeated
every aspect of art and everyday life. To some extent, Zen continued to hold its own as a religion. One of the great men in Zen history was Kauin who lived from 1685 to 1768. He was the great reformer, revitalizing the Rinzai sect, laying down the Koan system of study, lasting normally for 30 years, in which a student passes through six stages until he becomes a Master or Roshi. This system is still in force today.

Since the end of the second World War there has been a revival of Zen which has even found adherents in the Western World. The greatest of the modern teachers was Daisetz - Teitano Suzuki who died in 1966 at the age of 95. He wrote over 100 books many in English, and in terms that are comprehensible to Western thought.

**Zen**

It is difficult to relate Zen to Buddhism or even to ascribe its origins to Indian, Chinese or Japanese thought. Some experts agree that it may be regarded as 'the reaction of Chinese thought against the verbosity, the scholasticism and the tedious logical demonstrations of the Indian Buddhist texts'. Another describes it as "the result of Chinese genius working on the raw materials of Indian thought, which, with contributions from Confucian and Taoist philosophies, produced, with Bodhidarma as the midwife, the Chinese school of Ch'an, or as the Japanese called it, Zen Buddhism". The humanist tradition of Chinese thought which emphasized common sense rather than philosophical speculation was the apt parent of Zen with its directness, simplicity and its distrust of intellectual analysis.

The unique feature of Zen is Satori - the immediate experience of ultimate truth, a state of consciousness in which the duality of the world has ceased to exist. This awareness can be achieved quite suddenly, not only during contemplation or monastic discipline, but under almost any circumstances - whilst working, walking along a road or looking at a flower or an insect.

Zen exists outside the traditional doctrines of Buddhism, having little to do with religion or philosophy as they are generally understood, perhaps being more akin to the experiences of mystics. It pays little attention to the sacred scripture of Buddhism, disdaining the worship of images, the chanted ritual and the panoply of religious power. Zen says that the Ultimate Essence, the Buddha nature, is in our heart and only by looking into the depths of our essential self - after first stilling the desires and tensions of our outward life - can we find peace and become a Buddha - part of the Essential Creation, or, in our Christian language, find the peace that passes all understanding.

I am attempting to explain something that the experts say is unexplainable - to define the undefinable. I will try instead
to describe the effect of Zen beliefs on some aspects of the art and culture of Japan. It must be remembered that Zen exercised a far more powerful influence in Japan than Ch'an did in China. In the latter country it was a special cult with little broad appeal but in Japan it permeated all of life, influencing not just art, but everyday life.

In my opinion there are three main beliefs of Zen that were the key factors in shaping Japanese art forms.

The Zen masters, believing that the Buddha nature exists in all things and that the trappings of the world are an impediment to pure thought, sought always to achieve a simplicity and understatement in all their art forms - expressing the concept of the whole beauty of nature in a painting of a single flower, the 14 syllables of a haiku poem or the sand and rocks of a garden.

The Zen dislike of formality and its humanistic approach, emphasizing common sense, gave their work a spontaneous warmth and humanity lacking in earlier Asian art.

Finally their lack of interest in the appearance which the senses perceive, and their preoccupation with the reality that lies beneath the surface, led, particularly in Zen painting, to an emphasis on empty space. What is not suggested, not said, is often more important and expressive than what is said.

After the slow start in the 9th century Zen had two great peaks of influence. The first was in the 12th century - the Kamakura period - when the new warrior code of the Samurai felt its kinship with Zen thought and it became a philosophical, if not spiritual, base of the educated classes. Its second peak was in the Muromachi period when the influence of the Zen priests expanded into secular affairs.

The astonishing influence of the Zen monks was not based on their religious teaching alone; among other reasons, the most important was probably their close contact with China. When the Mongols defeated the Southern Sung rulers in 1279, many Chinese Ch'an monks fled to Japan, and later, after the native Ming dynasty had come to power in 1368 and relations with China had been restored, Zen monks headed the trade missions and were responsible for fostering Chinese culture in Japan. The Japanese, as they have done so often in their history, went through a period of great enthusiasm for everything foreign, and Chinese art, Chinese learning, and Chinese ideas were all the rage during the Muromachi period. Zen priests acted as artistic advisors to the Shoguns and instructed the trading missions on which paintings, calligraphies and ceramics to acquire for the Japanese court. Zen not only dictated the selection of art objects to be imported to Japan; it moulded the taste for art itself. Many of the leading painters, such as Noamo, Shumun and Sesshu, were Zen priests, and the monasteries were often great artistic centres. Literature, especially poetry, was pervaded by Zen thinking, and the Noh theatre reflects Zen teaching.
both in its aesthetic concepts (such as its artful simplicity, and its use of silence) and in many of the ideas expressed in the plays. Many elements of Japanese culture which today seem typically Japanese - flower arrangement, landscape gardening, the tea ceremony, sumi-e (ink painting), the cult of the subdued, the love of simplicity and understatement - were all borrowed from Zen during the Muromachi period. Over the centuries, however, they have become such an integral part of Japanese culture that they are no longer felt to be foreign or, for that matter, even particularly Zen.

Zen Painting

Before discussing Zen painting I would like to explain that due to lack of time and lack of knowledge, I do not intend to discuss calligraphy. It must be remembered however that in both China and Japan no differentiation was made between calligraphy and painting as an art form, and that the Zen painters produced as many masterpieces of calligraphy as they produced what we call paintings.

The stiff, detailed religious paintings of the Nara period gave way to the more flexible, brightly coloured Yamato-e paintings, often dealing with secular subjects, of the Heian period. In the Kamakura period realistic portrait painting was added to Yamato-e and the Emaki scrolls. But always the style continued to be meticulously academic and Zen painting burst upon the scene like the explosion of a bomb. Like all new art forms it did not receive universal acceptance. The acid comment of one critic on a particular Zen painter summed up the reaction of some classes - "He plays with ink in a coarse and vulgar manner, not in accordance with the ancient rules, not for refined enjoyment". Although this was written nearly 1,000 years ago it could perhaps have well been made about some recent purchases by our National Gallery.

Zen painting was either on white paper or silk and frequently, instead of a conventional brush, the painter used a straw brush or shredded bamboo, painting always with black Indian ink. Unlike earlier religious painting Zen works are not intended for public display but for individual devotion and are therefore much smaller.

Zen painters perfected the ink style first used by some eccentric painters of the T'ang period and, by emphasis on tonal effects, claimed to achieve five distinct colours.

The medium suited Zen belief because in ink painting nothing can be changed once the brush stroke is put down. Just as a Zen student might see the truth in a flash, so the artist seized by inspiration, could complete a picture in minutes. What counted was not hours of laborious painting but brief periods of intense activity arising from profound thought.

As in their thinking, there could be no uncertainty, no hesitation and no re-doing if the painting was to have the inspired quality of Zen.
A Zen painter strove to become the object he wished to paint. He had to practise Zen - to study his model inwardly with his mind purified of its subjective, self-centred content. When he began to paint it was not he but the object itself that was working and guiding his brush.

The background is always the white paper or empty silk which is as important as the painting itself. It represents space - "space which is unmoving but in motion, that is formless and empty but yet is the source of all form. Only because of space do things have absolute value". This is the Zen concept of life and explains the profound significance in Zen painting of leaving things out.

The artist was not concerned with outward appearances but with the reality of the inner being of all things. To the Zen devotee all of nature, animals, trees, flowers, blades of grass, even inanimate objects reveal the ultimate reality. A Zen anthology of the 18th century says "The voice of the mountain torrent is from one great tongue, the lines of the hills are the Pure Body of Buddha. All of nature, the rocks, the trees, even the grass is Buddha. The old pine tree speaks divine wisdom, the secret bird manifests eternal truth".

The combination of the materials used and the Zen philosophy produced abstract paintings of a strength and freedom nitherto unknown - paintings that were simple but that had an infinite subtlety.

When you look at a Zen painting remember that whether the subject is a landscape or a portrait, a huge tree-covered mountain or an insect on a blade of grass, it has a religious message - no painting was created merely to entertain the viewer.

Zen inspired sumi-e dominated Japanese painting from the beginning of the 14th century to the end of the 16th century - the beginning of the Momoyama period. It then declined, being replaced in the Momoyama and Edo periods by other schools, particularly by the Kano school and the popular Ukiyo-e (woodblock prints). But Zen ideas and subjects persisted even though the painting technique changed. Japanese painting never reverted to the meticulously filled in space, and the understatement so beloved by the Zen masters can be seen in all Japanese paintings since 1600 - except for those which have consciously striven to copy Western styles.

Since 1945 Zen has attracted many Western artists in both its subject matter and painting style. Mark Tobey and Morris Graves are two modern American painters whose work would be immediately recognized by the Zen painters of the fifteenth century and Julius Bissier is painting in the Zen tradition in Germany.

Japanese artists are still influenced by the tremendous impact of Western oil painting and those painters who have turned to the past for inspiration have tended to go more to the screen paintings of the Momoyama period or the woodblocks of Ukiyo-e, but more and more young artists in Japan are beginning to show an almost unconscious return to the spirit of Zen with a resulting simplicity and vitality in their work.
Zen and Architecture.

Zen ideals have become so integrated with general aesthetics that the average Japanese are unaware that even the design of the houses they live in is the result of Zen thought.

If the history of the modern Japanese house is traced back to its beginnings in the Muromachi period, it is clear that its origin is found in the buildings erected by the Zen abbots. The qualities which we accept as peculiarly Japanese - simplicity, plainness and severity of design, are derived from Zen sources and their effect of calmness and purity exactly expressed the Zen spirit.

Other features of Japanese architecture - although anticipated in the Shinto buildings, were typical of Zen temples and tea-houses. They are the closeness to nature - the structure built in harmony with its natural surroundings - the use of natural materials such as unpainted wood, straw, paper and stones all enhance the Zen ideals.

Apart from the effect of Zen Buddhism on the temples, where the traditional Buddha halls containing the images became of secondary importance to the bare zendo or meditation room, domestic architecture was also greatly affected in the late Kamakura and Muromachi periods. The new type of house introduced by the warrior class was strongly influenced by the presence of the Zen abbots. The relationship between the two classes was very intimate during this time for both the Zen priests and the Samurai had much in common, for each made a cult of rigorous self discipline, frugality, austerity and boldness.

Most features of the architecture that evolved from this partnership may still be found in Japanese houses today - the shoji or sliding screens with ricepaper panels; the tana, a shelf built into the wall, the tokonoma or alcove for displaying works of art, the genkan or entrance hall are all features in use in the 15th century. Above all, the straight lines of the interior, the pure geometric patterns and the simple materials used in the construction can be traced back directly to the Zen monasteries.

The third Zen influence on Japanese architecture was the tea house which I will discuss later in detail. During the 16th century the tea houses built for the Zen priests and chain or tea masters, became focal points for the intellectuals. The four principles of Rikyu, the creator of the tea ritual, were: harmony-reverence-purity-silence. These principles were followed closely by the builders of the tea houses.

Werner Blaser, the Swiss architect, summarized Japanese architecture as follows:

"The harmony of traditional Japanese architecture is not the result of mathematical calculations; it is created by harmony of spirit. Such structures rest in equilibrium because there is perfect poise in the minds creating them, and mental balance has never been achieved through calculation. In short we find in the Japanese temples and the dwellings and tea houses no
technique expressible in figures but only in terms of art. And perhaps we should do well at this point to recall that our word Technology is derived from the Greek word Techne, which meant in the first place the dexterity of the craftsman and subsequently, art, and that the essence of technology should not be far removed from art. The Japanese temple and the Japanese tea house represent the art of building in its truest sense and should be distinguished from all ordinary architecture”.

It is not an exaggeration to say that the spirit of Zen has permeated all of Japanese architecture and flashes of this spirit can still be seen, almost subconsciously at times, in their modern Western style buildings. A huge office building in Tokyo, a fifty storey hotel in Osaka or a giant railway terminal will suddenly display a subtle plane or an angle that tells the viewer that he is looking at a building that is Japanese.

Zen and Japanese Gardens

Landscape gardens are one of the most distinctive features of Japanese culture. The fundamental difference between a Japanese and Western garden is that in Japan a garden was used to express the truths of religion and philosophy. The gardens laid out by the Zen priests expressed a spiritual symbolism that has extended to the gardens made for laymen.

The earliest book on garden design was written by a Zen priest of the Kamakura period and the most celebrated gardens were designed in the grounds of Zen temples. They were intended as a retreat for meditation, not as a place for pleasure or picnicking. They are therefore very subdued and bright colours and masses of flowers are avoided. The design strove to express certain philosophical and religious truths of Zen; rocks largely hidden by moss or soil showed the difficulty of discovering one’s true Buddha nature - a crooked path of stepping stones, rather than the straight gravel paths of a Western garden, showed the mystery of Buddha’s way to the truth. Suggestion is preferred to explicit statement so that water is sometimes symbolised by white sand, islands by stones and great forests by dwarf trees or shrubs.

Above all a garden is intended to be a picture of nature in miniature brought close to the observer - mysterious, but at the same time intimate. As in nature, at no time can the whole be observed in a single glance. A garden must be approached with respect. Soami, a famous Zen artist of the 15th century wrote - "too great a stress cannot be placed on the importance of the dignity or the spiritual quality of nature represented. Caution should be taken not to be too anxious to overcrowd the scenery to make it more interesting. Such an effect often results in a loss of dignity and a feeling of vulgarity. One’s heart and mind should be concentrated on the profundity of nature and there must be no suspicion of frivolity in one’s attitude toward it".
A form of garden well known to Westerners is that where only stones and sand are used. The most famous is the one in Ryoan-ji in Kyoto. This is a dry garden, consisting only of white sand and rocks, a conception startling in its austerity and so remote from our ideas that it bears no relation to anything that we would call a garden.

The designer, reputed to be Soami, has achieved in this work the ultimate in any symbolism. The sand raked in formal patterns represents the sea, whilst the rocks which are scattered at irregular intervals over the small garden are thought of as islands.

In the careful arrangement of the 15 rocks their relationship to the sand and to the wall surrounding the garden is all important. Like abstract artists of today the designer reduced the natural forms to their simplest terms, composing them in a beautiful and moving way. From a Zen point of view this garden transcends other gardens where the simplicity of nature is portrayed. Ryoan-ji represents not only an ocean with islands but the whole earth and from there can lead the observer into the recognition and presentation of the whole universe. Closely related to the Ryoan-ji garden there are other dry gardens which were designed as ink paintings, the white sand representing the silk and paper and rocks the equivalent areas of black ink.

Another type of garden was the Roji or tea garden, developed during the Momoyama period. Like the tea ceremony itself, this form of garden combined naturalness with simplicity. Small in scale and essentially little more than a garden path leading from the gate to the entrance of the tea house, the Roji were meant to prepare the visitor's mind for the tea ceremony. Their scale is a natural one, and great emphasis is put on a casual appearance rather than self-conscious artistry.

Another type of garden well known to Westerners is the moss garden where space is represented by green moss and islands either by rocks or clumps of bamboo.

All these gardens, as I have said, were not designed to amuse or entertain - they were intended to help the viewer to compose his mind and assist him in search for Satori.

Cha-no-yu and Zen

The habit of drinking tea was introduced from China by Zen monks who used it as a stimulant to keep themselves awake during meditation. The monks later brought tea seeds from China and started growing the plants in the Uji districts not far from Kyoto, a region which to this day is famous for the quality of its tea.

Although the earliest record of tea drinking in Japan dates back to the Nara period in the 8th century it was not until the 12th century that tea drinking became widespread.
The ritual drinking of tea did not become popular until the Muromachi period when the Zen master Ikkyu and his pupil Shuko developed it into an elaborate cult. The Ashinaga Shōguns became enthusiastic followers, their example being followed by the nobility and intellectuals to such an extent that the late 15th century can be said to be dominated by cha-no-yu.

The tea parties reflected the court of the Shōguns and became occasions for the display of wealth and luxury. But another Zen priest, Rikyu, in the middle of the 16th century revolutionised the ceremony and changed it into something more befitting the Zen philosophy. Rikyu stipulated that a thatched hut in a garden was more desirable than a room in a palace, and that ordinary utensils of the type used by peasants were preferable to the fine porcelain and splendid lacquer-ware used by the Ashinaga nobles. He not only prescribed the form of the ceremony and the kind of utensils to be used, but also the design of the tea room and the garden surrounding it. His teachings are followed to this day and the most important modern schools were founded by his direct descendants. If Zen can be said to have had an important influence on Japanese culture, then Rikyu must be given the distinction of having made the most significant contribution of all Zen masters.

To Rikyu, naturalness and simplicity were the heart of the tea ceremony. A story is told of a rich man who went to Rikyu and asked him to reveal the mysteries of tea. The master replied "You place the charcoal so that the water boils properly and you make the tea to bring out the proper taste. You arrange the flowers as they appear when they are growing. In summer, you suggest coolness and in winter, cosiness. There is no other secret". "I know all that already" said the rich man with disgust. "Well, if there is any one who knows it already, I shall be very pleased to become his pupil," said Rikyu.

In view of the magnificence of the Momoyama period in which Rikyu lived his emphasis on simplicity and the vulgarity of display seems strange, but this dichotomy between the martial splendour and the calm restraint of the tea masters is one of the outstanding characteristics of Japanese culture.

The two key terms used to express the spirit of the tea ceremony are "Sabi" and "Wabi".

"Sabi" means literally "mellowed by use" in contrast to something that is new and shiny. This quality helps to achieve a sense of calm, in which the still voice of one's inner self or Buddha nature can be heard, enabling one to turn away from the cares and desires of the everyday world.

"Wabi" means something that is simple, rustic and serene and without pretence. One of Rikyu's pupils described "Wabi" as the "expression of the pure land of Buddha, free of defilement. In the thatched hut there should not be a speck of dust. Both masters and visitors are expected to be on terms of absolute sincerity. A fire is made, water is boiled and tea is served. That is all - no other worldly considerations are to intrude.
When ceremony and etiquette are insisted on, worldly considerations creep in and it is impossible to give full expressions to the Buddha Mind." Everything connected with the Tea Ceremony is designed to enhance this feeling of calmness and simplicity.

The art form favoured by the Zen tea masters was pottery, and the affection lavished on it gave pottery a high status, raising it from a craft to an art, a situation it still enjoys today. The two most important shapes in the Tea Ceremony are the tea caddy and the tea bowl. These were not especially designed for ceremony, but were borrowed from very ordinary items. The oldest tea caddies were small oil or medicine bottles produced in Sung China and the most celebrated tea bowls, collected by the tea masters and Shoguns, were Korean peasant rice bowls. Pots which had misfired or that had been mended were also treasured. Coarseness and irregularity were the most desirable qualities and fine porcelain and decorated ware were despised.

The earlier pottery was imported from China and Korea but by the 14th century, was produced mainly in Japan. The most famous wares came first from the Seto kilns, but others such as the Raku ware from Kyoto, the Shino ware from Nagoya and others became prized possessions of the tea ceremony followers. The tea masters also used wares from provincial kilns made by local potters for their own use. These vessels, often crude and coarse were thought to be particularly suitable for water jars and flower vases as they conformed to the Zen cult of the ordinary and natural. The most famous were Bizen but També and Shigaraki were also popular.

Lacquer was often used for the tea caddy and the incense containers as well as for the bowls, dishes and trays used for the Kaiseki, the meal served before the ceremony. Bamboo was used for the flower holders, the water ladle, the spoon used to measure out the tea and for the whisk used to stir the tea into the hot water. Although all the implements were made from cheap materials and in everyday forms, the older specimens, with the history of their owners, and often with individual names, are considered priceless and many are designated as national treasures of Japan. On the rare occasions when they do change hands, prices of one or two hundred thousand dollars are common-place for a tea bowl.

Of all aspects of Japanese culture the Tea Ceremony is the one that has retained more of the Zen ideals and appearance. Even though today it is mainly practised by well-educated ladies, it still retains much of the Zen spirit and in fact it has so permeated the aesthetic culture of Japan that hardly any phase of Japanese life is unaffected by the peculiar sensibility which is embodied in its tradition. Simplicity, restraint and naturalness, combined with a love for the rustic and the homely have become so integral a part of their life that the Japanese no longer think of these qualities as being associated with Zen or even with the Tea Ceremony.
In the age when the tea ceremony became popular, and especially during the Momoyama period (1573-1615) it emerged as an antidote to a culture dedicated to military exploits and worldly ambition. The spirit of tea maintained a balance between the two sides of the Japanese character: the world of the Samurai, with its emphasis upon action and courage and the world of the Zen priest with its concern for contemplation and spiritual discipline. It has become a characteristic of the Japanese people and this capacity to 'switch off', to suddenly turn for example from bloody warfare to admire a flower or write a poem, baffled their opponents during the second world war.

Despite the vulgarities of the Ginza and the Coca Cola signs splattered over the countryside today, an underlying, elegant simplicity appears in many items of everyday use - in the design of a box of matches, the arrangement of a box lunch or the shape of a window in a slum alley.

And above all there is the love of nature which still shows in the care given to trees in the cities, wrapped with straw and washed to protect them against the polluted air and the effort to create gardens, some only a few feet square - outside shops and restaurants, on roof tops and in other unlikely places which a Westerner would surrender to the cats or garbage.

All these characteristics owe their origin to the Zen ideals taught in the Tea Ceremony. To some outsiders the intense admiration for simple, everyday things seems unreal and affected. The love of the natural and unpretentious is the essence of Zen, but we must remember that this love is accompanied by a taste so subtle and so discriminating that it is beyond the capacity of most Westerners, who do not have the unique heritage of Japanese culture, to comprehend.

**CONCLUSION**

This paper has tried to show how Zen Buddhism influenced not only various material art forms but also changed to a significant degree the moral values of the Japanese people, placing it, together with the basic ethnic characteristics of the people and the contacts with the great civilisation of China, among the three great factors that moulded Japanese culture.

To sum up these effects it can be said that Zen has given to the Japanese people the ability to express art in abstract form, to value and use to full effect the empty space in a painting or building, the period of silence in a Noh play or piece of music and the subtle allusion of the Haiku poem. Zen increased the love and respect Japanese had for nature, enabling them to live in harmony with their environment.
And finally it gave them the ability to exercise spiritual discipline, to find calmness and peace within themselves in the midst of the tensions of the material world.

Not all the effects on the arts were desirable - the dislike of Zen priests for images had a depressing effect on sculpture from which it never really recovered. One is also tempted to speculate on the way the use of colour in painting would have developed if fine art had not been dominated for nearly three centuries by monochrome.

In general, however, the effect must be regarded as beneficial. It certainly produced a unique culture that appeals to most foreigners who are exposed to it, even though they do not fully appreciate the underlying religious and philosophical reasons.

The effect of Zen in Japan was far stronger than the effect of ancient Greek culture on Western civilisation and even stronger than the effect of Zen or Ch'an in China. One reason for its great influence in Japan was its kinship with Shintō, the indigenous religion, which was essentially, nature worship, where all things from the Sun to the smallest stone and insect were revered as 'Kami' or god. Also the Japanese never lost their close relationship with the soil and the simple austere life of the peasant. Zen therefore found a fertile soil in which to plant the seed of its philosophy and it remains to be seen whether its effects will be able to withstand the onslaught of the materialistic capitalist and communist cultures of the West.

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